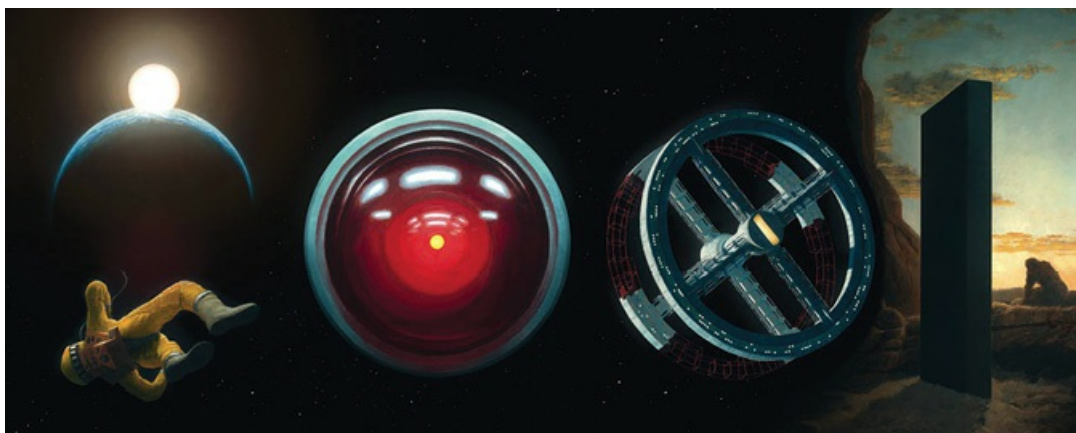


2001: An Alchemical Spatial Odyssey

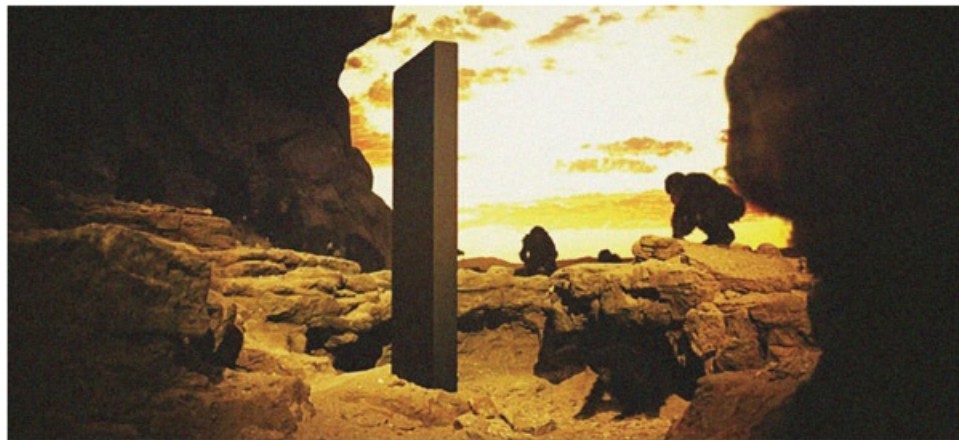


Stanley Kubrick's *2001: A Space Odyssey*, based on Arthur C. Clarke's concurrently-written science fiction novel, was a visual and technical accomplishment, unparalleled at the time of its making. Not only were the technical advances monumental, it was also a film that was uniquely philosophical. Prior to *2001*, most science fiction had been relatively cartoonish, with little attention to esoteric and alchemical themes, aside from scant instances. And that is precisely what *2001* is – an alchemical, philosophical presentation of the supposed evolutionary ascent of man from primal, animalistic ape into divinized Starchild, an initiatory process that purports to unfold through aeons of brute, meaningless time, culminating in a series of revelations associated with zodiacal alignments that “awaken” a new stage in the process. Hoffman perceptively explains, relating the film to the thesis I will propose, in regard to artificial intelligence:

By the time the movie *2001: A Space Odyssey* (which was made in 1968), reached classic status in the eponymous year 2001, the resulting “evolutionary being” was revealed to be not a child of Homer, whose sails are powered by a solar wind, but rather a homunculus out of the shadows, from which emerges Set-Shaitan-Cynocephalus, guardian deity of alchemical miscegenation, an entity beyond the spiral of Nature.... The mute monolith of *2001* is harbinger of what Clarke calls in another of his works, the *Overlord*. It is the ashlar of the secret societies. The monolith represents the shaping function of the occult magus, who tames and tampers with the natural world. The *2001* monolith is the stake that impales the divine-organic in favor of the anthropomorphic-artifice. It is one of the totems of human brain power and of the cryptocrats who imagine themselves the most cerebral of us all. They believe there is no god but themselves, ascendant on the ladder of evolution. Yet they humor our need for a transcendent god, so they stoop to offer us the mystery totem of *2001* to satisfy our craving to bow before an idol in ritual place and time.¹

Along the way, Kubrick's film includes this notion, and a host of other ideas and themes I will exegete below. Ultimately, my thesis is this: *2001* is about *space* – planar, pointed and linear, in a geometric sense, and the transcending of that limitation of form, into the infinite, and thus beyond form.

In the opening sequences we witness a few crucial elements: the planetary alignment, the monkeys and the monolith. The setting is a dry, dusty landscape of sparse vegetation and tribes of apes shown in confrontation over a watering hole. The planetary alignment signifies to the viewer that a new *aeon* is emerging for man, the so-called dawn of consciousness. Primal and savage, the apes pre-signify Kubrick's perspective on the totality of human history, centered around gradual, transformist evolution and resource wars. With the advent of the monolith, composed of a wholly-other, angular and sleek form, we find it completely out of place among the sprawl of vegetation and natural, geological formations that make up the apes' organic environment. Kubrick uses, as many now know from Jay Weidner's documentary, the technique of front-screen projection, which allowed for a highly realistic way to shoot these scenes in a convincing way; and the possibility that NASA and the CIA were interested in this technique for media deception in relation to the moon landing is not without evidence.²



The Mon-key to the universe – big ass black space rocks!



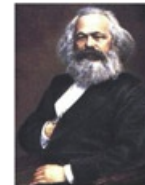
CHARLES DARWIN (1809-1882): English geologist and naturalist known for the publication of his *On the Origin of Species by Means of Natural Selection or The Preservation of Favoured Races in the Struggle for Life* in 1859. Originally a Theist, Darwin eventually abandoned Theism for a purely random, "naturalistic" account of the origins of life through natural selection.



ERNST HAECKEL (1834-1919): German biologist, philosopher, artist and naturalist known for popularizing Darwin's philosophy in Europe and developed the (now discarded) theory of ontogeny, that an individual organism's development mirrors the species' progression as a whole. Haeckel was also exposed for numerous fraudulent claims and artistic, "scientific" forgeries.

Yet the real focus of this sequence is not the apes or the brutal environment, but the monolith. As the apes are thrown into a frenzy, the monolith stands stark and cold as something both extraterrestrial, yet inviting. The largest ape lurches forward to touch the monolith, and as a result we see the development of what Kubrick and Clarke appear to conceive of as "consciousness," correlated with *techne*, but not merely *techne*, it is technology as an extension of space and power – warfare. The bone the ape uses to bash the skull of the other ape suggests a radical "survival of the fittest" mythos in the pure Darwinian sense, revealing a radical version of process philosophy that finds commonality with Darwin, Haeckel, and Marx, and even suggests the dialectical determinism of the Eastern Bloc Marxists like Lenin, Mao and Trotsky, all of whom have explicit treatises on the metaphysical presupposition of Marxism, being perpetual material flux.³ Despite the common misconception that materialistic Marxism had no metaphysic, the truth is quite the contrary, the metaphysic of Marxism is the atomistic process philosophy of old, repackaged to present man as an animal, like Darwinism, that through either radical collectivism or radical Nietzschean-influenced individualism, will attain to the status of the famed "New Man." I am not saying Kubrick is certainly some committed Marxist, but his films do consistently present class warfare, elitism and oligarchic deviance and control.

Kubrick seems to be fully on-board with this version of naturalistic process philosophy. Human consciousness is itself an evolutionary process that emerges from the *deus ex machina*, an emergent god (or gods) incarnated in symbolic form in the



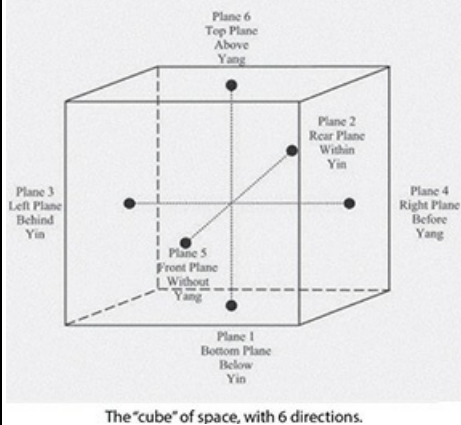
KARL MARX (1818-1883): Prussian-born philosopher, economist and sociologist who employed Hegel's dialectical philosophy to "class struggle" and the process of history towards which man is gradually achieving greater liberation and the overcoming of "alienation" from nature and his fellow man. In classical Marxism, capitalism is the necessary stage of history following feudalism, leading to mass mechanization and the proletariat revolution, leading then to a global communist state, and culminating in the "final stage" of stateless existence and maximal libertarian communalism.



FRIEDRICH NIETZSCHE (1844-1900): German philosopher and culture critic whose thought is characterized by the notions of "will to power," by which is meant the struggle of the superior over the inferior, and the "Übermensch," a coming super man whose will itself is a force of history. The "new man" is a predecessor to the modern notion of "transhumanism," or post-human existence. Critical of both reason and the idea of objective truth, Nietzsche emphasized the will of the strong over the weak and the mystical notion of "eternal recurrence," that history is a never-ending cycle of repetitions.

monolith itself, the black, angular cube that appears to descend from the gods to initiate the new stage. While the monolith is extraterrestrial, it does not appear to be other than the universe, but rather some universal aspect of it. In fact, as a form of a cube, the monolith seems to embody space *itself*. This is partly my unique thesis on the monolith – that the point, line, extension, and terminus of geometrical space, which then combines again to create another point, line, plane and terminus, is the basic geometric form that represents spatial relations. In our dimension, you'll note there are only six possible directions one can take at any point: up, down, left, right, backward and forward. These six directions are thus a geometrical box or cube, as explained by the Pythagoreans (and Platonic solids) long ago.⁴ So the cube, and in particular the black cube from outer space, *is* space. *2001* is therefore about this dimension, in totality, that expresses itself primarily in two fundamental ontological realities – time and space.

Six Planes



Mention should be made here of Rob Ager and Jay Weidner's theses, that the monolith is also a screen, the film screen itself.⁵ I find both agreement and disagreement with Ager and Weidner, and as I argued in the *Eyes Wide Shut* chapter, the screen itself is being utilized as a kind of talisman through which the audience is intended to be taken on a ritual initiation process. Thus, I agree with both: the monolith is also a screen, and in fact, in the original screenplay, the monolith was planned to be a screen that would project images to the apes so they could learn warfare, etc, and move on to their next stage of monkey madness.⁶ Though the TV monolith was dropped, the seeds of that idea are still present, as more than once in *2001* the viewer sees the monolith extend, grow, and approach the viewer, ultimately encompassing the entirety of the screen.

The monolith also suggests an obelisk or the Islamic Kaaba stone (long purported to be a meteorite!)⁷ and on an esoteric level we can recall the masonic obelisk, a divine phallus, and connect it to the notion of the generative principle found in sex magick and

the traditional indigenous conception of the personification of the natural reproductive forces of nature embodied in a phallic or vaginal symbol or totem.⁸ This is key, as Kubrick will later link the monolith/obelisk directly to womb, semen and birth processes when we come to Bowman's trippy space trip and Starchild. The monolith is consciously "Luciferian,"⁹ prompting man to a Promethean new *aeon* each time it appears, and always connected to technological advance through the "sacrifice" of warfare.¹⁰



The uncapped pyramid showing the incomplete nature of the "Great Work."

One might be reminded here of the paleo-technology idea in writers like Dr. Joseph P. Farrell, who posits a “technology of the gods,” possibly possessed by ancient man from which the myths of the “golden age” descend.¹¹ I have written elsewhere that Homer’s *Iliad* does, in fact, present Achilles’ magical shield as a kind of TV screen with moving images that presents the entire history of the Greeks.¹² This connection is not tangential, as Homer also recorded the oral tradition of Odysseus, and it is Odysseus who will be the primary literary source for the film’s title and later protagonist in astronaut Bowman. Bowman will be a new Odysseus (who famously traversed the underworld and returned home), as Weidner correctly notes, who will go on a journey like none other. With Ager, his analysis leaves out many of the esoteric elements, while aptly expositing the more technical and cinematic features, and in Weidner, there is a lack of criticism of the process philosophy, simply adopting Kubrick’s “alchemical” presentation as if he were the new Shakespeare, subject to no critical analysis of the incoherencies of the nonsensical philosophy presented as reality.

At this juncture it is worth again highlighting the failures of Neo-Darwinian process philosophy I mentioned above. Darwinism, and its philosophical corollary in figures like Hegel, Marx, Whitehead and Teilhard de Chardin, are simply assumed as a given, with absolutely no critique allowed, and it should be noted that Hollywood presentations like *2001* were central in helping to solidify this *mythology* as an orthodox, dogmatic given. Unfortunately, the masses obtain their worldview from popular movies and music, not books and bureaucrats, and nothing helps to solidify a paradigm in the minds of men more than a big blockbuster sci-fi flick. There is no question that *2001* unquestioningly and uncritically adopts the Darwinian *mythos* into its story narrative, but this is highly illustrative. As I have argued for many years and in many articles, what one sees in *2001* and figures like Teilhard de Chardin is the propagandist indoctrination of perpetual flux, process philosophy. And on top of that process philosophy is a dash of alchemical and occult mystery wherein man will ultimately obtain his own apotheosis (which will be detailed below).



The uncapped pyramid showing the incomplete nature of the “Great Work.”

There are numerous problems, however, with perpetual flux philosophies, the most notable of which is the fundamental contradiction that such systems of philosophy are entirely anti-systemic by their very nature. In other words, to construct an internal, mental, abstract philosophical system composed of invariant conceptual entities (ideas), that one believes accurately describes an external world of perpetual flux, is a glaring contradiction. Indeed, we may simply ask why the supposed invariant logical concepts and ideas that make up the descriptive system, are not *also* subject to constant flux? If they are, the “process philosophy system” is immediately made nonsensical, and even if there were a justification for how this might be, the secondary problem is just as devastating – how do these abstracted concepts and ideas apply and “stick” to objects in the world that are perpetually in flux?

This dualism of an interior, mental realm attempting to predicate meaning concerning an exterior, physical realm of brute facts cannot be reconciled, and is made incoherent before it can even get off the ground as a viable belief system. It is lacking in what I term a unifying, objective metaphysical principle. Even the *Hermetica* and the Egyptian accounts from the Memphite narrative, for example, include the idea that creation was spoken into existence by virtue of a divine Logos, yet ultimately, in the Egyptian narrative, the overall principle, the ultimate Absolute, is not personal, but an immaterial force.¹³

Thus, at the outset, we are presented with only two possible options for this question – is the Absolute ultimately (supra)rational and personal, or is the Absolute ultimately an impersonal, chaotic force? There are only two possibilities here, and once we consider this basic philosophical question, we can extrapolate Darwinism as clearly a manifestation of the second. Though most Darwinian adherents would be at pains to insist there is no ultimate guiding principle, the worldview still



GEORG WILHELM FRIEDRICH HEGEL (1770-1831): Hegel is considered the apex of German idealist philosophy. Broadly in the tradition of Plato, Hegel believed true reality was entirely and absolutely ideal. History, objects, matter and individuals are all in a simultaneous process or progression towards a final state of overcoming all dualisms and oppositions in Hegel's view. Hegel's broad, dialectical process philosophy would influence thinkers like Karl Marx and A.N. Whitehead.



A.N. WHITEHEAD (1861-1947): English philosopher and mathematician and associate of Bertrand Russell, known for “process philosophy,” in which reality consists of perpetual process and flux, as opposed to independently-existing material objects. Emphasizing holism, these processes are defined by their relations to other processes, a classical notion in western dialectics.



TEILHARD DE CHARDIN (1881-1955): French Jesuit paleontologist and geologist credited with the supposed discovery of Peking Man, Teilhard proposed reality was in a vast process of evolution, progressing towards the “Omega Point,” in which complexity and consciousness would reach their maximum levels and achieve a mystical transcendence in the “noosphere,” a mental realm.

tends towards the notion of Forces of Nature determining. This determination, however, is ultimately irrational and impersonal, aside from the appearance of order, *telos* and design.

But there are many, many more problems with positing ultimate reality or the Absolute as an impersonal force. If ultimate reality is impersonal and chaotic, then all localized events, phenomena and objects are also devoid of any ultimate meaning. Language, mathematics, logic, etc., are thus also annihilated as merely mental fictions, or at best some cosmic force we do not yet understand (yet still impersonal!). These servants of chaos and abyss are like a cartoon character, sawing off the limb he's sitting on, to spite his opponent. If ultimate reality is impersonal, then the thread that links all facts, ideas, objects, patterns, etc., is not real. It is a fiction of man's chaotic, impersonal mental chemical reactions. There is no order or pattern actually out there in external reality, and the so-called regularity of nature upon which science is built, induction, is merely a mental projection or interpretation. Such devastating questions, of course, are the very reason "science" (or scientism) has chosen to discard philosophy as "useless."¹⁴ However, these questions do not go away, nor does science determine reality by some will-to-power dismissal of philosophical questions. The mere fact that "scientists" dogmatically mandate that *no one can ask questions* about why or what happened before the so-called Big Bang shows how ridiculous they truly are. Dr. Philip Sherrard has critiqued this same notion in his essay on Teilhard:

The radical distortions of Christian doctrine that Teilhard is forced to make in order to accommodate it to the theory of evolution, however, ultimately do no more than point to the fundamental fallacy involved in his attempt to reconcile religion and science. This fallacy consists in the belief that science is capable of producing any theory adequate to stand as a criterion of truth. In fact, as Teilhard himself admits, only to forget it in elaborating his system, all scientific theory is no more than hypothesis, and there can be no question of demonstrating that it corresponds to the real nature of things. To be scientific, a theory must fit the facts of observation. Yet when it comes to the point, what are the facts to be observed? It is a long time since scientists imagined it possible to observe phenomena in themselves, or even that there is a material world subsisting in itself which can be observed. As Teilhard says, "our sensory experience turns out to be a floating condensation on a swarm of the undefinable." Moreover, if on the one hand what was thought to be the observable world itself turns out to be a shifting field of unseen energies, on the other hand the notion that the scientist can observe objectively, as if he, with all his personal and subjective being, were not involved in the phenomena that he is observing, is equally spurious. This, too, Teilhard readily admits, though again he appears to forget it equally readily. "There is no fact," he writes, "which exists in pure isolation, but every experience, however objective it may seem, inevitably becomes enveloped in a complex of assumptions as soon as the scientist attempts to express it in a formula.

As for relevance to the film, the mistake many make is to place Kubrick's work in a purely scientific scheme of rationalistic, natural process, when the presentation is far more occult, where it is the planetary gods who are leading man through his planetary ascent to apotheosis through technology.



Cyclical wheels in space. Hamster man Bowman.

This is not to say the film is transhumanism, per se, though that notion is lurking below the celluloid surface. As the monkey's bone ascends into the air, Kubrick bypasses the totality of human history into the space age, where we see what he termed the "machine ballet" of floating space stations and ships docking onto great wheels that recall the Hindu "Wheel of Time" or Ezekiel's "Living Wheel" Cherubim. The cyclical ballet also evokes Nietzsche and his "eternal return," as later in the film one hears Strauss' "Thus Spake Zarathustra," based on the philosopher's work in which he presents this doctrine. The doctrine of eternal return is the classical western perspective that history is cyclical and destined to repeat its events with fatalistic certainty.

Is Kubrick saying man has already experienced all he has experienced on the karmic wheel of time, and the destiny of the gods mandates that this process will culminate in a transmigration of souls, resulting in a star child that is now the god of its own *kosmos* (a *kosmos* merely a projection of its *psyche*)? I think this is a very possible reading of Starchild and the Genesis sequence at the close of the film, where the galaxies and God himself become, as I said, merely an evolving, deistic entity subject to the temporal alterations and flux the rest of the universe undergoes. While this is likely, I will also present another possible reading below.

Upon the space station, we learn of the mysterious loss of communications on the moon base through a nod to Cold War

dialectics that Kubrick extends into the future. Curiously, the nation states are not eliminated, as the US and Russia still remain dominant players (echoing *Dr. Strangelove*). This suggests Kubrick did not conceive of the future as one where international communism would succeed in eliminating nation states, yet the geopolitical chess game of nations has now extended into the galactic, as the US base at Clavius on the moon has gone dark. As a cover story, the US government has concocted the old favorite – a bio-released pandemic, leading to a “quarantine.” In actuality, the lunar explorers have uncovered the monolith, this time submerged intentionally by the Overlords for the precise time man would advance in his technology to reach the moon and discover the monolith’s “signal” transmission to Jupiter.



“Turn that damn thing down, it’s too loud. This Jupiter song sucks!”

As we watch the gradual, elegant movements of the ships in these scenes we are inclined to see a sexual component of extension, opening, entrance and release, indicating the evolutionary progress of man has ever been a dialectic of war and sex, and sex is a kind of savage war (for Kubrick).¹⁵ Man has seeded his offspring and will now begin to extend his member into space, and seed the galaxy. *Techne* is his extender for this endeavor once again, providing the ship and means by which he may project himself further in *space*. As the ship ejects the pod carrying the astronauts, and later Bowman, we are given a clear example of phallic insemination, as watchful students of Kubrick will recall his frequent reference to “bodily fluids” in all his films.

As the astronauts inspect the monolith, we hear a demonic cacophony of voices that harmonize to produce a buzzing reminiscent of bees. Man’s next stage in his evolutionary ascent is once again related to his discovery of, and tactile interaction with, the dark, divine monolith, which emits a loud, high-pitch frequency that disturbs and disables the explorers. We are, I think, intended to associate the monolith with higher frequencies of the celestial spheres, frequencies at which all reality “vibrates,” from matter to sound to light.¹⁶ The Moon monolith is vibrating a powerful frequency that is connected to Jupiter, intent on leading man as a kind of mile marker to his next location in the galaxy, as the planets once again align in this sequence to reveal the uncapped pyramid.



HAL 9000's hard drive.

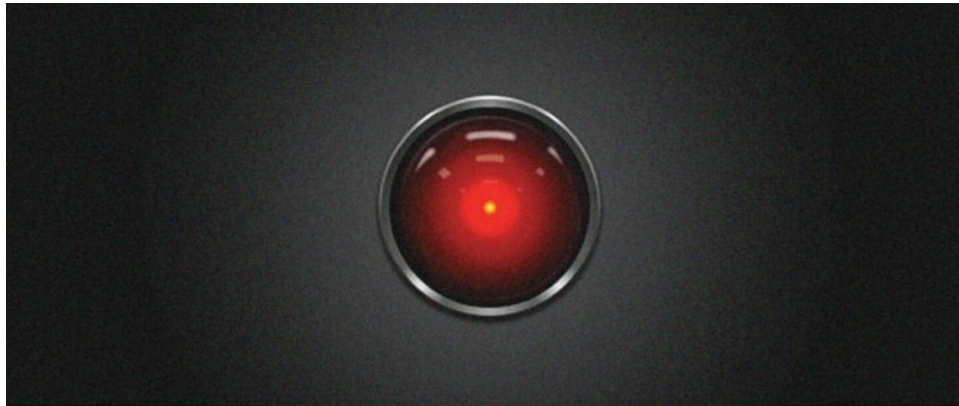


DIALECTIC: In Classical Western philosophy, dialectics refers to the process of argumentation, wherein greater approximations of objective truth are attained through perpetual thesis, antithesis and synthesis. In some thinkers, God and Nature are also participants in a protracted process of dialectical opposition: This oppositional process is extended to all of history and reality in philosophers like Hegel, Whitehead, Marx and Teilhard de Chardin. In Marxism, dialectics are fundamental, as the determined process of history and its class warfare inevitably lead to the final communal state.

The uncapped pyramid in the alchemical sense signifies the lack of completion of the “Great Work,” the grand plan to transmute base matter into “gold,” which signifies both the inner journey of the *psyche* in its ascent back to God or the soul to the One (in Neoplatonism), or the after-death journey of the gnostics through the planetary spheres.¹⁷ In the macro sense, the Great Work is the transformation of the entire universe into the Omega Point of Teilhard or Hegel, where the totality of reality becomes conscious of itself as conscious, and inanimate matter becomes merged into the psyche, realizing its own potentiality and god-in-process (from here, you can see how we are leading up to Starchild).¹⁸

Whereas with the apes, early supposed “man” was highly limited and caged, bound by the forces of nature, time and space,

in the space age, man has overcome gravity, floating about the universe, no longer hindered by the limitations of hunger, resources and mass. This is the middle stage of man's gradual ascent out of the cage – the box – of time and space, which is precisely what the monolith signifies in part (this is also why the monolith becomes a kind of coffin-box for Bowman in the climax). For Kubrick, the “evolutionary ascent” is premised on the presupposition of perpetual “progress” through technology in overcoming the limitations of time, space and the body. Hunger is gone, gravity is gone, and through the cryogenic sleep pods, time is beginning to be mastered.

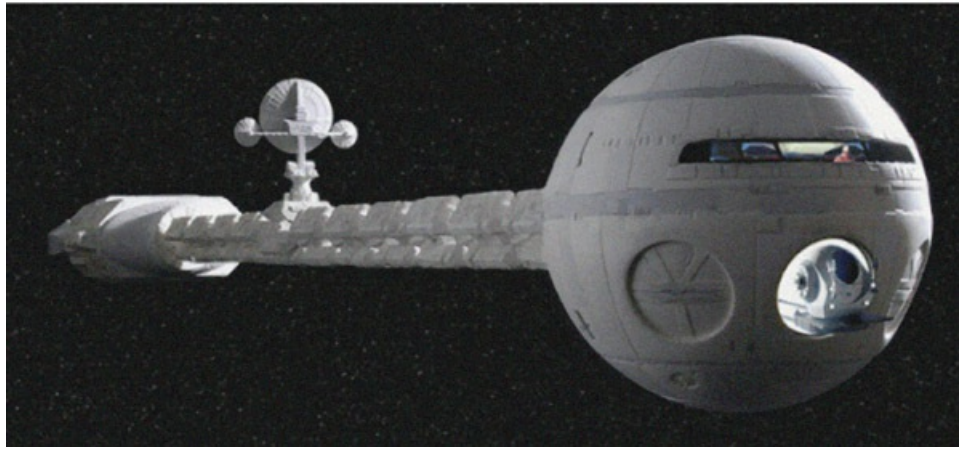


HAL is watching... like Skynet!

At the “central nervous system” of this great phallic ship-body is HAL 9000, humanity's latest, greatest artificial intelligence system. HAL is positioned to accompany the astronauts on their secret mission, and it is here that Kubrick hints at transhumanism, for it is precisely through technology all along that man has been transcending his limitations. HAL is spoken of and self-describes himself as “perfect,” free from human error. This will be the colossal final challenge of man, to overcome man himself, embodied in his highest achievement to date – the superhuman A.I. system, whose “logic” may mean the deleting of man as man, the “error.”

It is my contention that the real secret space program of which NASA is a front is revealed in its fullness here by Kubrick, who worked the with NASA and intelligence agencies in various projects, enabling him to use the special Zeiss 50mm lens and observe the Ranger 9 craft.¹⁹ The real secret space program is centered on advanced artificial intelligence as the vehicle by which man's extension into the void might be accomplished, as A.I. will not be subject to the limitations of body, age, food, etc., which humans necessitate. A self-repairing A.I. can travel indefinitely and potentially perform its own repairs, as long as it has some energy source. Indeed, entire journeys and missions could be conceived of as not even needing human travelers, thus reducing the danger of loss of life with the benefit of obtaining all the same data. In my estimation, what would come to be the Skynet satellite grid from this secret space program and DARPA is being constructed presently to surveil the planet under an Internet of Things SmartGrid.²⁰

Kubrick correctly foresaw this potential showdown between man and machine and masterfully presents this aspect of the narrative as a race to the death. We are not in the era when artificial intelligence can begin to surpass the human intellect in most tasks, as the brain is (as far as we know) the universe's greatest super computer, and while it is in no way “conscious” or “self-aware” (that is impossible)²¹ it may be programmed to perfectly mimic, and down the road possibly programmed to kill. This is the very thesis Kubrick lays out and in the epic contest between Bowman and HAL, human history hangs on a game of wits, with HAL losing. It should be noted that Kubrick is overall positive in his assessment and is at least not anti-human, as we might expect from establishment propaganda. Man does not lose the confrontation with his highest weapon, his own mind mirrored in a machine, but in fact overcomes it, or specifically, Bowman does.



In fact, Arthur C. Clarke was reported to have said, “It may be that our role on this planet is not to worship God, but to create him,” in reference to his story, *The Final Query*.²² As the co-screenplay writer, Clarke allowed significant changes to the script by Kubrick as noted above with the TV screen monolith. Another significant change is the ending, wherein Starchild uses the satellite systems above earth to nuke the planet, thus insinuating that the accusations of HAL were correct, that *man* is the evolutionary “error.” Mankind must thus be sacrificed and “nuked” to allow for the apotheosis of the elite. Commenting on the evolutionary process and his conception of theology, Kubrick stated in unison with Clarke:

I will say that the God concept is at the heart of 2001 but not any traditional, anthropomorphic image of God. I don’t believe in any of Earth’s monotheistic religions, but I do believe that one can construct an intriguing scientific definition of God, once you accept the fact that there are approximately 100 billion stars in our galaxy alone, that each star is a life-giving sun and that there are approximately 100 billion galaxies in just the visible universe. Given a planet in a stable orbit, not too hot and not too cold, and given a few billion years of chance chemical reactions created by the interaction of a sun’s energy on the planet’s chemicals, it’s fairly certain that life in one form or another will eventually emerge.

It’s reasonable to assume that there must be, in fact, countless billions of such planets where biological life has arisen, and the odds of some proportion of such life developing intelligence are high. Now, the sun is by no means an old star, and its planets are mere children in cosmic age, so it seems likely that there are billions of planets in the universe not only where intelligent life is on a lower scale than man but other billions where it is approximately equal and others still where it is hundreds of thousands of millions of years in advance of us. When you think of the giant technological strides that man has made in a few millennia – less than a microsecond in the chronology of the universe – can you imagine the evolutionary development that much older life forms have taken? They may have progressed from biological species, which are fragile shells for the mind at best, into immortal machine entities – and then, over innumerable eons, they could emerge from the chrysalis of matter transformed into beings of pure energy and spirit. Their potentialities would be limitless and their intelligence ungraspable by humans.²³

Like Richard Dawkins and his cult, the classical notions of God are conceived of as silly, yet E.T. and Mork are rational, even though the process philosophy that undergirds the entire presupposition is contradictory and allows for no possibility of a coherent metaphysic, the flame of “alien” gospel burns strong in the superior intellects of the Dawkinites. This is why Bowman transcends time and space as he reaches Jupiter, following the monolith’s location. Conjunction of sun and moon is connected to conjunction of male and female in the so-called “vesica piscis,” wherein we are given more Masonico-alchemical transformation impelling the “logic” of the world-historical, Hegelian “cunning” toward godhood.²⁴ This is why once again, Bowman is shown in the pod ejecting from the phallic shaft of the ship towards the black void of the monolith. The transcendence sequence hearkens to a kind of LSD trip, where Bowman’s mind is overloaded with “illumination,” signifying his reaching the eye or capstone light of the pyramid sequences we witnessed before in the planetary alignments.



ARTHUR C. CLARKE (1917-2008): English science fiction writer, futurist and television host. Clarke was a member of the Royal Air Force and was awarded a “knighthood” in 1996, amid scandalous accusations. A staunch proponent of scientism, Clarke co-wrote the script with Stanley Kubrick for 2001: *A Space Odyssey*, one of the preeminent science fiction films of all time.



RICHARD DAWKINS: English evolutionary biologist, lecturer, author and atheist apologist, known for publishing *The Selfish Gene*, *The Blind Watchmaker* and *The God Delusion*. Dawkins frequently debates Theists on the subjects of evolution, God’s existence and creation. Achieving a prominent position as an outspoken atheist, Dawkins is usually grouped with fellow atheist philosophers and apologists like Daniel Dennett, Sam Harris, Christopher Hitchens and Lawrence Krauss under the moniker “The New Atheists.”



The information light grid of the fabric of reality.

HAL, it seems, was there to lock man into the limitations of time and space, and only by casting off this synthetic brain and reaching “beyond the infinite” does Kubrick envision man’s transcending apotheosis occurring. Now, Bowman begins to see expanding before him two flat planes emerging from a central vanishing point of perspective from which the pyramidal lines, planes, color spectrum and forms emerge. In fact, it is almost as if Bowman is riding a computer information highway of information packets inside a motherboard – something audiences would see thirteen years later in Disney’s *Tron*.

This *Matrix*-like structure of the abyss or void suggests both the platonic solids and Pythagorean mysteries, as well as the possibility of the matrix-like structure of our reality particle physicists like Werner Heisenberg have famously stated were “platonic formal” in nature. Heisenberg explained:

In the philosophy of Democritus the atoms are eternal and indestructible units of matter, they can never be transformed into each other. With regard to this question modern physics takes a definite stand against the materialism of Democritus and for Plato and the Pythagoreans. The elementary particles are certainly not eternal and indestructible units of matter, they can actually be transformed into each other. As a matter of fact, if two such particles, moving through space with a very high kinetic energy, collide, then many new elementary particles may be created from the available energy and the old particles may have disappeared in the collision. Such events have been frequently observed and offer the best proof that all particles are made of the same substance: energy. But the resemblance of the modern views to those of Plato and the Pythagoreans can be carried somewhat further. The elementary particles in Plato’s *Timaeus* are finally not substance but mathematical forms.

“All things are numbers” is a sentence attributed to Pythagoras. The only mathematical forms available at that time were such geometric forms as the regular solids or the triangles, which form their surface. In modern quantum theory there can be no doubt that the elementary particles will finally also be mathematical forms, but of a much more complicated nature. The Greek philosophers thought of static forms and found them in the regular solids.

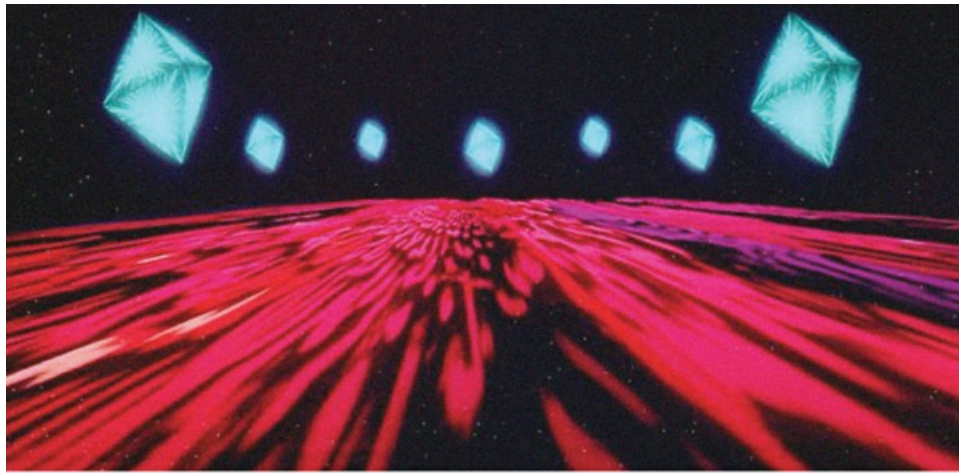
Modern science, however, has from its beginning in the sixteenth and seventeenth centuries started from the dynamic problem. The constant element in physics since Newton is not a configuration or a geometrical form, but a dynamic law. The equation of motion holds at all times, it is in this sense eternal, whereas the geometrical forms, like the orbits, are changing. Therefore, the mathematical forms that represent the elementary particles will be solutions of some eternal law of motion for matter. This is a problem which has not yet been solved.²⁵



WERNER HEISENBERG (1901-1976): German theoretical physicist and pioneer of quantum physics. Together with Max Born and Pascual Jordan, Heisenberg set forth the matrix formulation theory and later his famous “uncertainty principle.” Heisenberg was later appointed head of the Max Planck Institute and contributed important advancements to hydrodynamics, magnetism and atomic research.

Bowman, like Odysseus, has reached the furthest point away from home, and like the hero of Greek legend, will now traverse the abyss which bridges both the inner abyss and outer abyss through the unifying fabric of the *psyche*.²⁶ Bowman has entered the “Star Gate.”²⁷

The crucial factor other analyses have missed here is the 7 diamond cubes that appear after the sequence of formless colors and lines. The fabric and “stuff” of reality, a formless void of *prima materia*, is shapeless and meaningless until given form, and once the seven “diamonds” appear, form is reintroduced to give order to the chaos.²⁸ Bowman becomes a new “Great Architect,” as he sees new galactic images of what appear to be sperm, eggs and wombs and galaxies forming. The seven diamonds are the planetary rulers, the gods of the planets (Jupiter, Saturn, etc.),²⁹ who have been directing man through their course of ascent, through the heavens to Jupiter and beyond to the abyss, a notion familiar to some occult, hermetic and shamanic practices as a particularly dangerous stage of initiation before the heights of illumination occur, a kind of dark night of the *psyche*.

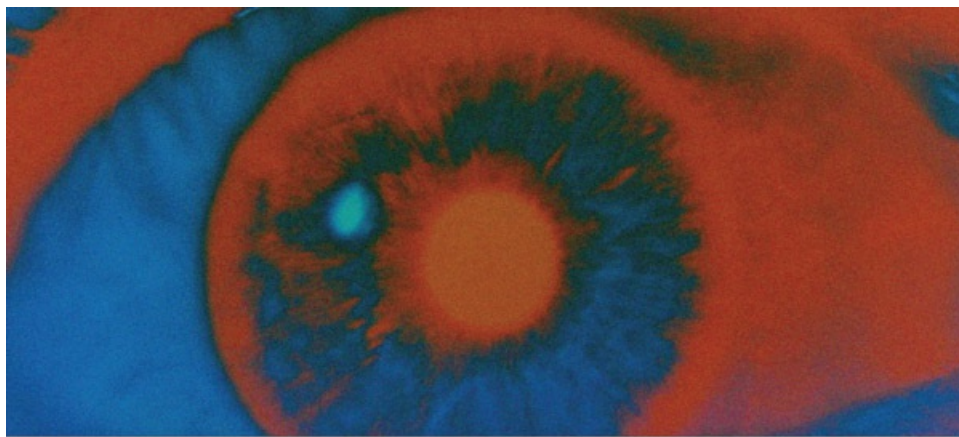


Seven planetary diamonds – cubes – representing the gods, giving form to inchoate *prima materia*.

Here, Bowman is being elevated to the celestial pantheon, as he sees himself appear in the bizarre, Louis XVI-style room. Keep in mind, as well, in *Childhood's End*, the aliens Overlords of Clarke are viciously deceptive analogues for gods/demons who do not come in peace. The imagery of Bowman's transcendence is thus clearly identified as a kind of cosmic sex magick, where Bowman himself is the seed of the coming new creation, the new Genesis and new world, where a new mankind will be made in his macrocosmic image. Crowley writes of the cosmic cube:

Yet shall this perfect wine be the quintessence, and the elixir, and by the draught thereof shall he renew his youth; and so shall it be eternally, as age by age the worlds do dissolve and change, and the universe unfoldeth itself as a Rose, and shutteth itself up as the Cross that is bent into the cube.³⁰

Witnessing himself, as in a mirror (highlighting Platonism), Bowman sees a 3-stage process of himself that mirrors the 3-stage process of humanity in the film, from ape to space age to transcendence, matching up to young Bowman, aged Bowman eating dinner, and reposed Bowman dying in bed. Aged Bowman eating his dinner and breaking the glass signify the final obstacle and limitation to be overcome, that of death. This is why, when Bowman arrives, he sees architecture and furniture related to body specifically – a sink, chairs, a bed, food, etc. Bodily limitation is the final stage of deification and we can thus read the monolith itself as possibly an advanced alien A.I., as Bowman seems to be placed in a kind of lab cage for testing, as if the hotel is run by advanced A.I. gods, toying with him. If the aliens are advanced A.I., it would explain why the real mission of the Jupiter exploration was hidden and only triggered when HAL was shut down.



The eye is revealed as Bowman reaches the cap; his eye is "illuminated" in the Star Gate.

This is also the thesis I will present in regard to the 2001 tribute film of Christopher Nolan, *Insterstellar*, where A.I. is actually the deity that has providentially guided man all along, aiding in the process of salvation from cosmic disaster. I am not saying this thesis is certain, I am just posing it as a possibility, as if the hotel room were the final stage of exiting Plato's cave.³¹ I have not yet seen anyone propose this thesis, but that is exactly the kind of panspermia message Clarke presents in his later sequel, *3001: The Final Odyssey*. God is an advanced A.I. that we created long ago, and then through its own self-advancing self-realization, created its own computer-generated world, and in that world are humans, and like Neo, Bowman breaks free of Plato's cave to cheat death and rise to rebirth among the gods, and the process repeats in eternal return with a new Genesis. If not, then Bowman simply evolves and evolved "aliens" show him the way, and deify him. Either way, it is a cyclical process of a time-bound, emergent deity arising from within the *kosmos* itself, and not an eternal deity who alone

subsists outside time and space who creates *ex nihilo*. We are reminded at this juncture of the promise of the serpent in the garden, since Kubrick is fond of the Genesis imagery, where apotheosis is promised by the Serpent, through *gnosis*:

Now the serpent was more cunning than any beast of the field which the LORD God had made. And he said to the woman, “Has God indeed said, ‘You shall not eat of every tree of the garden’?” And the woman said to the serpent, “We may eat the fruit of the trees of the garden; but of the fruit of the tree which is in the midst of the garden, God has said, ‘You shall not eat it, nor shall you touch it, lest you die.’”

Then the serpent said to the woman, “You will not surely die. For God knows that in the day you eat of it your eyes will be opened, and you will be like God, knowing good and evil.” -Genesis 3.

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- ¹ Hoffman, *Secret Societies*, 12-13.
 - ² Weidner, Jay. Kubrick’s Odyssey: Secrets Hidden in the Films of Stanley Kubrick, Part 1. Sacred Mysteries. DVD, 2011.
 - ³ See for example Lenin, V.I. *Materialism and Empirico-Criticalism*. New York: International Publishers, 1970.
 - ⁴ Plato, Ed. Hamilton and Cairns. “Timaeus,” in *The Collected Dialogues of Plato, Including the Letters*. New Jersey: Princeton University Press, 1961, pgs. 1176-1184.
 - ⁵ Ager, Rob. “Kubrick and Beyond the Cinema Frame.” Collative Learning. 2008. Web. <http://www.collativelearning.com/2001%20chapter%202.html>
 - ⁶ Walker, Taylor and Ruchti, Stanley Kubrick, 181.
 - ⁷ Armstrong, Karen. *Jerusalem: One City, Three Faiths*, New York: Ballantine, 2005, pgs. 221-2
 - ⁸ Keuls, Eva. *Reign of the Phallus: Sexual Politics in Ancient Athens*. Berkeley: University of California Press, 1985, pgs. 78-9.
 - ⁹ Cavendish, Richard, *The Black Arts*, New York: Penguin, 1983, pgs. 296-7.
 - ¹⁰ Marvin and Ingle, *Blood Sacrifice and the Nation*. Cambridge: University Press, 1999.
 - ¹¹ Farrell, Dr. Joseph P., *The Cosmic War: Interplanetary Warfare, Modern Physics, and Ancient Texts*. Kempton, IL: Adventures Unlimited Press, 2007.
 - ¹² Dyer, Jay. “Plato’s Cosmology and Achilles’ Shield Compared.” JaysAnalysis. 3 May 2011. Web. <http://jaysanalysis.com/2011/05/03/platos-cosmology-and-achilles-shield-compared-full/>
 - ¹³ Freke and Gandy, Eds. *The Hermetica*. New York: Penguin, 1999, xxix, xxxv, 12.
 - ¹⁴ Dvorsky, George. “Neil deGrasse Tyson Slammed for Dismissing Philosophy as ‘Useless.’” iO9. 5 December, 2014. Web. <http://io9.gizmodo.com/neil-degrasse-tyson-slammed-for-dismissing-philosophy-a-1575178224>
 - ¹⁵ See Young, Dudley. *Origins of the Sacred: The Ecstasies of Love and War*. New York: Harper Collins, 1991.
 - ¹⁶ Plato, *The Republic*. Ed. G. M.A. Grube. Indiana: Hackett Publishing, 1991, pg. 288. Lundy, Miranda, *Quadrivium: The Four Classical Liberal Arts of Number, Geometry, Music and Cosmology*. Glastonbury: Wooden Books, 2010, 185-90.
 - ¹⁷ Freke, *The Hermetica*, 97-104.
 - ¹⁸ Steinhart, Eric. “Teilhard de Chardin and Transhumanism.” Journal of Evolution and Technology. December, 2008. JET Press. Roob, Alexander. *The Hermetic Museum: Alchemy & Mysticism*. Los Angeles: Taschen, 2006, pg. 111-114.
 - ¹⁹ DiGiulio, Ed. “Two Special Lenses for ‘Barry Lyndon.’” American Cinematographer. Web. <http://www.visual-memory.co.uk/sk/ac/len/page1.htm>. Kubrick, Vivian cited in “Vivian Kubrick on the Insanity of Tyranny,” Infowars. Web. 26 November 2013. Web. <http://www.infowars.com/infowars-com-exclusive-vivian-kubrick-on-the-insanity-of-tyranny-2/>. Duncan, Paul. *Stanley Kubrick: The Complete Films*. London: Taschen, 2003, pg. 113.
 - ²⁰ See Farrell, Joseph P. *The SS Brotherhood of the Bell*. Kempton, IL: Adventures Unlimited, 2006. *The Third Way: The Nazi International, European Union, and Corporate Fascism*. Kempton, IL: Adventures Unlimited, 2015. Jacobsen, Annie. *The Pentagon’s Brain: The Uncensored History of DARPA, America’s Top Secret Military Research Agency*. New York: Little Brown & Co., 2015, pgs. 436-8.

- ²¹ Lucas, J.R. "Minds, Machines and Godel." *Ethics and Politics*. 2003.
- ²² Clarke, Arthur C. cited in "Sir Arthur C. Clarke's Quotations." The Arthur C. Clarke Foundation. Web. <http://www.clarkefoundation.org/about-sir-arthur/sir-arthurs-quotations/>
- ²³ Kubrick, Stanley. Playboy interview reproduced in "What did Kubrick Have to Say About What 2001 Means?" Krusch. Web. <http://www.krusch.com/kubrick/Q12.html>
- ²⁴ Steinart, "Teilhard de Chardin and Transhumanism."
- ²⁵ Heisenberg, Werner, in *Physics and Philosophy: The Revolution in Modern Science* (1958) Lectures delivered at University of St. Andrews, Scotland, Winter 1955-56.
- ²⁶ Atmanspacher, Harald. "The Hidden Side of Wolfgang Pauli." *Journal of Consciousness Studies*, 3, No. 2, 1996, pgs. 112-26.
- ²⁷ Picknett and Prince, *The Stargate Conspiracy*. New York: Berkley Books, 1999.
- ²⁸ Pike, *Morals and Dogma*, 773.
- ²⁹ Pike, *Morals and Dogma*, 728.
- ³⁰ Crowley, Aleister. "Cry of the 12th Aethyr" in *The Vision and the Voice*. Hermetic.com. Web. <http://hermetic.com/crowley/the-vision-and-the-voice/aethyr12.html>
- ³¹ Plato, *Republic*, Bk. 7.